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"DOCTOR WHO"

SERIES 'Q' - "THE SPACE MUSEUM"

by GLYN JONES

episode three: THE SEARCH

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RAY ANGEL
CLIVE GIFFORD
CLIVE DOIG
FOURTEEN
SPENCER CHAPMAN
TONY PEARCE /DAPHNE DARE
SONIA MARKHAM

SCHEDULE

DATE: FRIDAY APRIL 16TH 1965

STUDIO: T.C.4

Set and light.....0830 - 1030

TELECINE

Camera Rehearsal....1030 - 1300

TK-25 from 1030

LUNCH.....1300 - 1400

TK-33 from 1600

Camera Rehearsal....1400

TELEPHONE NOS:

DINNER.....1900 - 2000

PRODUCER: 4111

Camera Rehearsal....2000 - 2030

SCRIPT EDITOR: 4109

ORGANISER: 2226

Line-Up.....2030 - 2100

RECORDING.....2100 - 2215
(VI/4T/26898)

EDITING: Monday April 19th. 1900 - 2200

TRANSMISSION : SATURDAY MAY 8TH 1965.

DOCTOR WHO - THE SEARCH

CAST LIST

DR. WHO	WILLIAM HARTNELL
IAN CHESTERTON	WILLIAM RUSSELL
BARBARA WRIGHT	JACQUELINE HILL
VICKI	MAUREEN O'BRIEN
LOBOS	RICHARD SHAW
MOROK COMMANDER	IVOR SALTER
TOR	JEREMY BULLOCH
SITA	PETER SANDERS
DAKO	PETER CRAZE
<u>MOROK GUARDS:</u>	SALVIN STEWART PETER DIAMOND BILLY CORNELIUS LAWRENCE DEAN KEN NORRIS

<u>XERONS:</u>	MICHAEL GORDON EDWARD GRANVILLE DAVID WOLLISCROFT BILL STARKEY
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SETS

LOBOS OFFICE
PREPARATION RM
MUSEUM BUILDING
TOR'S ROOM

CORRIDORS
STORE ROOM
ARMOURY

TELECINE

TC-1 : Opening 'Dr. Who' titles
TC-2 : Trailer

TECHNICAL REQUIREMENTS

6 Pedestal Cameras

SOUND

4 Booms
Fishing Rod
Slung Mics
Grams
TR-90
Stand Mic.

TELECINE

TK: 25 from 1030. w. titles
TK: 33 from 1600. w. Trailer

SLUNG MONITORS

DR WHO - SERIAL Q

EPISODE THREE - RUNNING ORDER

SHOT	PAGE	SCENE & SCENE NO	CHARACTER	LIGHTS	CAM	SOUND
TC-1. DR WHO OPENING TITLES						
TC-2. TRAILER - 20"						M29
CAPTIONS						
1	3	2. <u>Ext. BUILDING</u>	MOROKS (XERONS	DAY	1A	A1
2	3	3. <u>MUSEUM CORRIDOR</u>	IAN BARBARA VICKI	DAY	2A 4A	B1
5	5	4. <u>Ext. BUILDING</u>	MOROKS (ALL) XERONS COMMANDER LOBOS	DAY	1B	A1
6	7	5. <u>MUSEUM CORRIDOR</u>	IAN BARBARA VICKI LOBOS		2A	A1 B1 M30/ 31
7	8	6. <u>Ext. BUILDING</u>	COMMANDER LOBOS	DAY	1C 3A	A1
9	8	7. <u>MUSEUM CORRIDOR</u>	IAN BARBARA VICKI GUALD(5)	DAY	2A 4B	B1
19	12	8. <u>Ext BUILDING</u>	LOBOS GUARDS(2,3,4) COMMANDER VICKI(OV) IAN (OV)	DAY	3A	A1 B1
20	12	9. <u>MUSEUM CORRIDOR</u>	BARBARA VICKI IAN GUARD(2,3, LOBOS (4,5) COMMANDER	DAY	4A	B1
21	14	10. <u>Ext BUILDING</u>	IAN GUARDS (3,5)	DAY	3A 1D	A1 M32
26	15	11. <u>STORE ROOM</u>	BARBARA COMMANDER(OV) GUALD(DAY	2B	B1 C1 M33
27	16	12. <u>MUSEUM CORRIDOR</u>	VICKI GUARDS		4C	SM M34

EPISODE THREE

SHOT	PAGE	SCENE & SCENE NO	CHARACTER	LIGHTS	CAM	SOUND
28	17	<u>13. Ext BUILDING</u>	LOBOS COMMANDER IAN GUARDS (3 & 5)	DAY	1B 3A 1D 3B	A1 M35
38	21	<u>14. LOBOS OFFICE</u>	LOBOS COMMANDER	DAY	5A 6A	D1
42	22	<u>15. STORE ROOM</u>	BARBARA DAKO	DAY	2C 4D	M36-8 B2
46	24	<u>16. Ext BUILDING</u>	TOR SITA VICKI	DAY	1B	A1
47	26	<u>17. STORE ROOM</u>	DAKO BARBARA	DAY	2B	B2 M39
48	28	<u>18. TOR'S ROOM</u>	TOR SITA VICKI	DAY	3C 1E 2X	C2
65	33	<u>19. Ext BUILDING</u>	IAN GUARD (3) COMMANDER	DAY	1F	A2
66	36	<u>20. ARMOURY</u>	GUARDS(5) SITA TOR VICKI	DAY	2D	B3
67	38	<u>21. LOBOS OFFICE</u>	LOBOS	DAY	5B	D1
68	39	<u>22. MUSEUM CORRIDOR</u>	BARBARA DAKO	DAY	4E	F/R M40
69	40	<u>23. ARMOURY</u>	TOR VICKI SITA	DAY	3E 2E	B3
74	43	<u>24. LOBOS OFFICE</u> <u>CAPTIONS & ROLLER</u>	LOBOS GUARD (3) IAN	DAY	5A 6A 5B 6C 1G	D1 M41

DR. WHO (SERIES Q) EPISODE THREE - THE SEARCH

Q. TELECINE TK-25

TK-25.....TC-1.

OPENING DOCTOR WHO TITLES

S.O.F

Q. TK-33

TK-33.....TC-2.

TRAILER from previous episode

MUSIC 29

FADE TO BLACK & UP

1 1 A 25
GROUP shot

2. EXT. TARDIS BUILDING. DAY /BOOM A1/

SUPER SLIDE 1 /
'THE SEARCH'

(THE TARDIS STANDS OUTSIDE THE
MUSEUM. IT IS GUARDED BY THE
MOROKS AND A NUMBER OF
XERONS STAND AROUND STARING)

SUPER SLIDE 2 /
Written by
GLYN JONES

GUARD Leave it alone!

2 2 A 35
3-S BARBARA/IAN/
VICKI

3. INT. MUSEUM CORRIDOR. DAY /BOOM B1/

(IAN & BARBARA ARE LOOKING
OUT OF SOME DOORS AT PREV.
SCENE

THE DOORS HAVE BEEN CLOSED
EXCEPT FOR A NARROW GAP
WHICH IAN IS LOOKING
OUT OF. BARBARA TRYING
TO SEE. VICKI HER BACK
TO THE WALL, FACES US)

(4 NEXT)

(ON 2) ME

- 4 -

IAN: It didn't take them long to find it.

BARBARA: Let's hope they don't do any damage...

IAN: There's not much they can do - unless they get inside.

VICKI: Are they bringing it in here?

IAN: Doesn't look like it... Sorry, Vicki.

(IAN REALISES THAT VICKI IS SHUT OUT, STEPS ASIDE.

VICKI PEERS OUT TAKING IN THE SCENE, THEN, WHEN SHE HAS SEEN ENOUGH, IAN CLOSES THE DOORS)

Well? What next? Find the Doctor I suppose - I'm afraid I'm no expert when it comes to changing futures. /

3 4 A 9
CU VICKI

VICKI: I think one of us should keep watch on the Tardis. If we have to leave in a hurry we don't want to waste time having to look for it.

BARBARA: We know where it's going, Vicki - we saw it before.

VICKI: If it gets there we needn't bother - we won't have changed what's going to happen... /

4 2 A 35
3-S BARBARA/VICKI/
IAN

IAN: You know, this is becoming a nightmare!

- 4 -

(1 NEXT)

EPISODE THREE. REVISED. - 5 -
(CN 2)

BARBARA: It has been ever since
we saw those cases. We keep on saying
it's a night mare. What are we going-
to-do!

IAN: Choice is only possible when
you've got all the facts.
you realise we don't know anything
about this planet?

BARBARA: Listen!

(BARBARA HOLDS UP
A WARNING FINGER.
SHE HAS HEARD SOME
ACTIVITY FROM OUT-
SIDE, AS THEY ALL
LISTEN, WE CUT TO)

5 1 B 35 /BOOM AL/

4. EXT. BUILDING. DAY.

(THE MOROKS ARE
STILL ON GUARD. AS
WE RESUME ON THIS
SET, WE HEAR FOOT-
STEPS APPROACHING.

XERONS, IN THE
SCENE, LOOK UP,
SEE WHO IT IS,
AND MELT AWAY FROM
THE SCENE.

THE MOROK COMMANDER
COMES INTO FRAME AND
THE GUARDS SALUTE.

THE COMMANDER LOOKS
THE TARDIS OVER,
TRIES THE DOOR)

COMMANDER: Is there no way in?

GUARD: No, Commander.

COMMANDER: That's all I need!
What do you think Lobos will say
to that soldier?

(THE GUARD SHRUGS)

COMMANDER: He'll blame me, that's what! Everything that goes wrong on this wretched planet is my fault! Think yourselves lucky you've got me between you and our illustrious governor! A scapegoat - and for what? (HE POINTS TO HIS INSIGNIA) A rank and a miserable pittance of extra pay.

(THE COMMANDER TRIES THE DOOR AGAIN, AS THOUGH IT HAS MIRACULOUSLY OPENED ITSELF, HE REGISTERS DISGUST.)

COMMANDER: Oh what's the use.
(TO GUARD) What can I do about it?

GUARD: Nothing, Commander.

(THE COMMANDER MOVES AWAY, REACTS A MOMENT LATER, AND THEY ALL SALUTE AS LOBOS WITH AN ACCOMPANYING GUARD MOVES IN ON THEM.

(ON 1)

ME

- 6 -

Pan LOBOS L
pushing in to
POS C.

Pan L and R
to 2-S LOBOS/
COMMANDER

LOBOS DISMISSES,
RATHER THAN ACK-
NOWLEDGES THE
SALUTES, HIS
INTEREST IS IN THE
TARDIS. HE MOVES
UP TO IT, FEELS IT,
MOVES TO LOOK BE-
HIND IT)

LOBOS: A strange looking craft.
It must be very cramped, and
uncomfortable, for four travellers
inside at one time...

COMMANDER: Yes, sir...

(LOBOS LOOKS AT HIM
AS THOUGH HE IS A
FOOL, INFERRING THAT
HE WAS NOT SEEKING
CONFIRMATION OF THE
OBVIOUS BUT STATING
A FACT. LOBOS PUSHES
THE DOOR)

Pan LOBOS R
to 2-S COMMANDER/
LOBOS

LOBOS: The door is locked.

(LOBOS STANDS ASIDE
FOR THE COMMANDER
TO OPEN IT. HE
LOOKS EMBARRASSED)

COMMANDER: We were unable to
gain entry, sir.

LOBOS: (SYMPATHETICALLY) They
didn't leave you the key ...
(THEN) Force it open, you fool!

Pan COMMANDER R
to 2-S COMMANDER/
GUARD 2.

(THE COMMANDER SNAPS
UP A SALUTE, MOVES
TO ONE OF HIS GUARDS
AS LOBOS CONTINUES
HIS INSPECTION)

COMMANDER: (TO GUARD) Why wasn't
the cutting equipment brought
here? (cont...)

(2 NEXT)

- 6 -

COMMANDER: (Cont) I asked for
it often enough. Didn't I soldier?

GUARD: Yes, commander.

(THE COMMANDER REACTS,
LOOKS AT LOBOS HOPING
THAT HE IS OVERHEARING
JUST HOW 'WITH-IT' HE
WAS. THEN MOVES ACROSS
TO ADMINISH HIM)

COMMANDER: (Cont) I'm not
interested in your excuses - you'll
be dealt with later. Get it!

As COMMANDER turns
to LOBOS. Pan L
taking in LOBOS L

(THE GUARD MOVES OFF
IN HASTE AND THE
MOROK COMMANDER,
LOOKING AFTER HIM,
MOVES BACK TO LOBOS,
MUTTERING)

Incompetent fools....

(THE COMMANDER JOINS
LOBOS, PLUCKS UP
COURAGE TO ADVANCE
A QUESTION)

Have the aliens been captured, sir?

LOBOS: One has...

6	2	A	24	/BOOM A1/B1/
3-S BARBARA/ IAN/VICKI				5. INT. MUSEUM CORRIDOR. DAY.

(IAN, BARBARA, AND
VICKI REACT HEARING
THIS)

LOBOS: (OVER. OFF) Three are
still at large...

(OVER THE ABOVE LINE)

(ON 2) ME

- 8 -

IAN: (LOW) Did you hear that?

BARBARA: (LOW) Yes, ssh!

(VICKI INDICATES
FOR BOTH OF THEM
TO KEEP QUIET,
AND WE CUT TO:)

7 1 C 35 /BOOM A1/
LOBOS/COMMANDER

6. EXT. BUILDING. DAY.

(WE RESUME ON LOBOS
AND COMMANDER)

COMMANDER: They could be in a
thousand places. /

8 3 A 9
SINGLE LOBOS

LOBOS: I expect a thousand
places to be searched! When
this is over discipline will be
tightened. The army here's gone
soft - I am supposed to have at
my command trained soldiers, not
a feeble bunch of half-witted
amateurs!

(LOBOS MOVES AWAY TO
STUDY THE TARDIS
AGAIN AND WE CUT TO:)

9 2 A 24 /BOOM B1/
3-S BARBARA/IAN
VICKI

CAMERA ONE pull
back to POS B.

7. INT. MUSEUM CORRIDOR. DAY.

(IAN, BARBARA AND
VICKI ARE CROUCHED
AT THE DOOR LISTENING.

(4 NEXT)

- 8 -

ME

(ON 2)

- 9 -

(THEY CAN NO LONGER
HEAR THE COMMANDER
OR LOBOS TALKING)

BARBARA: They've stopped talking...

VICKI: Perhaps they've gone?

(IAN SHAKES HIS
HEAD, CONTINUES
LISTENING,

10 4 B 35
SINGLE OF GUARD
FIVE entering

TO THE CORRIDOR
AND SEE A MOROK
GUARD TURN INTO
IT FROM ONE OF THE
ROOMS.

/STAND MIKE ?/

/MUSIC 30/

Pan GUARD L

HE REACTS, GOES
QUIET AND STILL,
AND TAKES OUT HIS
RAY GUN SLOWLY.
HE MOVES UP ON
THEM STEALTHILY AS
THEY LISTEN FOR
NOISES FROM OUTSIDE,
THEN:)

GUARD: Stay as you are. Don't
move.

(IAN, BARBARA, AND
VICKI STIFFEN,
TURN TO SEE HIM.
THE GUARD COVERS
THEM WITH THE GUN.

IAN AND BARBARA
ARE SIDE BY SIDE.
IAN GOES TO EDGE
FORWARD, BARBARA
PUTS UP AN ARM TO
RESTRAIN HIM)

BARBARA: Don't - he'll fire
that thing. /

11 2 A 9
CU IAN

IAN: Wouldn't that
change the shape of things to
come?

12 4 B 16
3-S VICKI/BARBARA/IAN

(2 NEXT)

- 9 -

BARBARA: It would for you, Ian
you'd be dead.

IAN: He can't kill us - we're
going to end up in those cases.

BARBARA: No, not necessarily, you
can change the future and keep
out of those cases but we'd all
end up dead so what's the use of
it./

13 2 A 9
CU IAN

IAN: How can we fight anything
or anybody without knowing what
we're doing?

14 4 B 16
3-S VICKI/
BARBARA/IAN

VICKIE: We've just lost the
Doctor - has that changed the
future?

BARBARA: We don't know Vickie
this may be the way it happened
but there's no reason to suppose
that we were all put in the cases
at the same time.

VICKI: So we're just doing what
we're supposed to do./

15 2 A 9
CU IAN

IAN: I've had enough of this. I'm
going to get rid of him. We'll go
after the Doctor whether we're
supposed to or not! /

16 4 B 35
4-S VICKI/BARBARA
IAN/GUARD

(IAN TURNS AS THOUGH TO GO FOR
THE GUARD. BARBARA & VICKI
RESTRAIN HIM AND AT THE SAME
TIME)

GUARD: That's enough talking
- open the door - move out slowly.

(IAN SHAKES HIMSELF FREE OF
VICKI & BARBARA)

17 2 A 9
CU IAN

BARBARA: Ian - be careful! /

IAN: Don't worry I'm going to try some-
GUARD: I said - move out! / thing

18 4 B 35
4-S VICKI/
BARBARA/IAN/GUARD

IAN: Yes, we heard you the first
time. But we don't feel like going
do we?

VICKI: No, definately not...

BARBARA: Don't go to far Ian.

(ON 4)

ME

- 11 -

IAN: What were your orders?
Capture us? Bring us in?

GUARD: Yes. (THEN) Get back!

(BUT HE IS THE ONE
WHO RETRACES A STEP
NERVOUSLY)

IAN: There was nothing about
killing us was there? Well?
Was there? Answer me!

GUARD: No...no there wasn't...

IAN: Think what your superiors'
would say. "Have you brought in
the aliens?" "No," you'd have
to say, "I went and shot them
all".

(IAN DRAWS IN A SHARP
BREATH, LOOKS VERY
REPROVINGLY AT THE
GUARD AND SHAKES HIS
HEAD IN MOCK SYMPATHY.

THE GUARD IS NOW VERY
UNSURE OF HIMSELF,
IAN'S ATTITUDE IS
THE LAST HE EXPECTED,
ONE HE HAS NEVER
ENCOUNTERED.

IAN HAS MOVED UP TO
HIM FOR THE REPROACH,
AND NOW, HE TURNS,
BACK TO FACE VICKI
AND BARBARA.

MUSIC 31

THE GUARD RELAXES
FRACTIONALLY AND IAN,
COUNTING ON THIS,
HITS BLINDLY AT HIM.
THE GUARD STAGGERS,
CATCHES IAN'S ARM.

THE GUARD AND IAN
STRUGGLE AS:)

IAN: (SHOUTING) Run! Get out
of it - both of you!

(3 NEXT)

- 11 -

(ON 4) ME

- 12 -

(VICKI AND BARBARA
REACT, DECIDE, TURN
TO THE DOOR)

19 3 A 35 /BOOM A1/B1
GROUP SHOT
LOBOS/COMMANDER/8. EXT. BUILDING. DAY.
GUARDS

(LOBOS, THE COMMANDER,
AND THE GUARDS TURN
TO THE DOOR AS:)

VICKI: (OVER) Ian - come on!

IAN: (OVER) Get going!

Pan GROUP R

(LOBOS LOOKS TOWARDS
THE DOOR, SIGNALS
HIS MEN)

LOBOS: In there - quickly!

(THE COMMANDER LEADS
THE GUARDS TOWARDS
THE DOOR, WITH LOBOS,
AS WE CUT TO:)

20 4 A 35 /BOOM B1
4-S
BARBARA/
VICKI/IAN/
GUARD 9. INT. MUSEUM CORRIDOR. DAY.

(BARBARA AND VICKI
OPEN THE DOOR
FRACTIONALLY)

VICKI: They're outside! They're
coming in!

(IAN IS STILL FIGHTING
WITH THE GUARD)

(3 NEXT)

- 12 -

(ON 4)

ME

- 13 -

IAN: (SHOUTING) Get away will you!

(WE START TO HEAR A
FOUNDING AT THE
DOORS)

BARBARA: Run, Vicki!

As CROWD enter
contain action
pulling back if
necessary

(BARBARA AND VICKI
RUN, AS THE DOOR
GIVES WAY. IN THE
CONFUSION BARBARA
AND VICKI RUN IN
OPPOSITE DIRECTIONS.

IAN IS JUST SUCCESSFUL
BUT THE OTHER GUARDS
RUSH IN TO ASSIST IN
OVERPOWERING HIM)

LOBOS: Commander, get your
men after those women!

COMMANDER: Yes, sir! Guards!

Let COMMANDER &
2 GUARDS out L

Let LOBOS out R

(THE GUARD IAN STRUGGLED
WITH, AND THE GUARD
THAT ENTERED WITH
LOBOS REMAIN TO HOLD
A STRUGGLING IAN BEFORE
LOBOS.

THE COMMANDER LEADS
OFF THE REMAINING
GUARDS OUT OF SIGHT)

LOBOS: Take him to my office,
wait for me there...

(THE GUARDS DRAG IAN
TO THE DOOR, AND OUT
OF SIGHT. LOBOS
STALKS A FEW PACES
DOWN THE CORRIDOR)

Guards! Guards!

(3 NEXT)

- 13 -

(AS LOBOS SCREAMS
FOR THE OTHER MEN
SUPPOSEDLY ALREADY
SEARCHING THE MUSEUM
BUILDING, WE CUT TO:)

21 3 A 35
3-S
GUARD/IAN
GUARD

BOOM AL

10. EXT. BUILDING. DAY.

(IAN IS DRAGGED FROM
THE BUILDING BY THE
TWO GUARDS.

Pull back if nec.
to contain action

THEY MOVE AWAY A
FEW PAGES, IAN
STRUGGLING TO NO
AVAIL, WHEN SUDDENLY
IAN GOES COMPLETELY
LIMP.

THE TWO GUARDS CHECK,
TO ADJUST HIS SUDDEN MUSIC 32
WEIGHT, AND, TAKING
ADVANTAGE OF THIS,
IAN RAMS HIS ELBOW
INTO ONE OF THE
GUARD'S STOMACH.
THE WINDED GUARD
STAGGERS AWAY.

22 1 D
C2-S OF GUARD & IAN's
foot on arm

IAN TURNS ON THE
REMAINING GUARD, PINS
HIM AGAINST THE WALL,
HANDS CROSSED AGAINST
HIS THROAT.

23 3 A 35
3-S GUARD/IAN/GUARD

THE WINDED GUARD RE-
COVERS ENOUGH TO
CONTINUE THE FIGHT.
HE GRIPS HIS RAY GUN
AS A CLUB, MOVES IN
READY TO SMASH IAN
ON THE BACK OF THE
HEAD.

24 1 D
CLOSE 2-S GUARD/IAN

IAN SEES IT COMING:
AT THE LAST MINUTE
HE PULLS HIS HEAD
TO ONE SIDE AND THE
GUARD HE WAS HOLDING
AGAINST THE WALL
RECEIVES THE BLOW.

25 3 A 35
3-S GUARD/IAN/GUARD

(ON 3) ME

- 15-

(THE GUARD FALLS TO
THE FLOOR UNCONSCIOUS.

IAN TURNS AND GIVES
THE REMAINING GUARD
A CLASSIC RIGHT TO
THE JAW SENDING HIM
FLYING.

FREE OF THEM IAN
TURNS AND RUNS OFF
FRAME.

THE TWO GUARDS TRY
TO CLAW THEIR WAY
TO THEIR FEET)

26 2 B 35 ON DOOR
BARBARA enters

BOOM BL/CL
MUSIC 33

11. INT. MUSEUM STORE-ROOM. DAY.

(A DARK ROOM, NO
LIGHT AS IN THE
OTHERS, JUST SHAFTS
BREAKING THROUGH
FROM SOMEWHERE.

IT IS SIMILAR IN
PROPORTION, CONSTRUCT-
ION, AND SIZE TO THE
ANTE-ROOMS, BUT IT IS
FILLED WITH JUNK. A
STORE ROOM FOR DUP-
LICATES, UNWANTED
ITEMS, AND CASES.
THE DUST INDICATES
THE INFREQUENCY OF
ITS USE.

WE ESTABLISH THE
ROOM, HEAR RUNNING
FOOTSTEPS, HEAR THE
DOOR OPEN AND SEE
BARBARA COME THROUGH,
SHE TURNS TO LOOK
BACK THE WAY SHE
HAS COME)

BARBARA: Vicki? Vicki?

SWING BOOM
FOR FOOTSTEPS

(4 NEXT)

- 15 -

(ON 2) ME

- 16 -

(WE HEAR MORE FOOT-
STEPS AND BARBARA
CLOSES THE DOOR.
SHE LISTENS, CATCHING
HER BREATH.

AFTER A SLIGHT PAUSE:)

COMMANDER: (OVER) One of them
came this way.

GUARD enters
2-S BARBARA/GUARD

(WE HEAR THE FOOT-
STEPS OUTSIDE. THE
DOOR OF THE ROOM IS
TRIED, IT OPENS, A
GUARD LOOKS IN, LOOKS
ROUND.

BARBARA PRESSES HER-
SELF AGAINST THE
WALL BEHIND THE DOOR.
THE GUARD CLOSES THE
DOOR AGAIN, AND
BARBARA RELAXES
MOMENTARILY.

Push in as BARBARA
goes to door

SHE WAITS AS THE
SOUNDS DIE AWAY, THEN,
WHEN ALL IS QUIET SHE
TRIES THE DOOR. SHE
REALISES, WITH
GROWING CONCERN,
THAT SHE IS UNABLE
TO OPEN IT FROM THIS
SIDE, AND THAT SHE
IS LOCKED IN)

27 6 C 35
VICKI entering
R f/gnd

/STAND MIC/

12. INT. MUSEUM CORRIDOR. DAY.

(VICKI RUNS DOWN
THE CORRIDOR. SHE
CHECKS AS SHE
REALISES THAT
BARBARA IS NOT WITH
HER, OR FOLLOWING.

(1 NEXT)

- 16 -

(SHE LOOKS CONCERNED,
IS ABOUT TO GO BACK
WHEN WE HEAR FOOT-
STEPS OF GUARDS.

SHE BITES HER LIP
ANXIOUSLY, STARTS
TO MOVE OFF AGAIN,
NOT LOOKING WHERE
SHE IS GOING BUT
TOWARDS THE INCREASING
SOUNDS OF HER PURSUERS.

VICKI DOES NOT SEE THE
THE HANDS THAT REACH
OUT AND GRAB HER INTO
A DOORWAY)

MUSIC 34

(WE SEE VICKI PULLED
INTO THE ROOM BY
TOR AND DAKO, SITA
WITH THEM. VICKI IS
STRUGGLING)

27A 4 X 35
GROUP SHOT

12A. SECOND ANTE ROOM

BOOM BX

VICKI: Let me go! Let go of me!

TOR: Quiet! They'll hear!

(TOR PUTS HIS HAND
OVER VICKI'S MOUTH,
SHE BITES AND TOR
PULLS IT AWAY
REGISTERING PAIN.

VICKI BREAKS FREE,
MAKES FOR THE DOOR,
BUT SHE IS AGAIN
CAUGHT)

TOR: Look, you've got to trust
us!

VICKI: Doc. Why should I?

TOR: We hate the Moroks. We
want to see them dead. Well
you can see we're nothing like
then...

VICKI: Who are you?

TOR: We'll explain everything later.
We must first of all find your
companions....

(2 NEXT)

VICKI: (SUDDEN THOUGHT, SUSPICIOUS)
Did you take the Doctor, like you
did me? The old man that was with
us!

TOR: Yes, but.

(VICKI MAKES ANOTHER
ESCAPE ATTEMPT, IS
AGAIN RESTRAINED)

TOR: We did, but he fooled us -
and the Moroks caught him. We
didn't hand him over to them if
that's what you're thinking.
(FIRMLY) Where are the others?

(VICKI THINKS,
BELIEVES, ANSWERS)

VICKI: I think they caught Ian...

TOR: The man - what of the woman?

27B 2 X 9
 CU VICKI

VICKI: We ran so quickly, we went
in opposite directions, by the
time I realised I couldn't turn back,
the guards were already after me.

27C 4 X 35
 GROUP SHOT

TOR: She'll be making for the store-
rooms. (TO VICKI) Wait here...
Dako.

(DAKO MOVES WITH
TOR ACROSS TO THE
DOOR)

TOR: Go and find her, bring her
to the headquarters. (BACK TO
VICKI) What is her name?

VICKI: Barbara.

(DAKO NODS)

TOR: Go quickly...

(DAKO MOVES OFF
DOWN THE CORRIDOR.)

EPISODE THREE. REVISED.
(ON 4)

- 17B -

WE GO WITH HIM,
THEN, CUT TO AND)

28 1 B 24
2-S LOBOS/COMMANDER

/BOOM A1

Pan them L 13. EXT. BUILDING. DAY.
to 4-S
GUARD 3/GUARD 5
LOBOS/COMMANDER

(LOBOS MOVES OUT OF
THE BUILDING,
IRRITATED. THE MOROK
COMMANDER IS WITH
HIM.

THE TWO GUARDS
KNOCKED OUT BY IAN
ARE RECOVERING.
LOBOS SEES THIS,
STRIDES ACROSS TO
THEM)

LOBOS: You let him escape?
Oafs! Incompetent fools!

(THE GUARD WHO FIRST
CHALLENGED IAN,
BARBARA, AND VICKI,
NODS MISERABLY)

GUARD: Yes, sir.

LOBOS: Silence! (TO COMMANDER)
There are other ways of getting
them out. (cont...)

- 17B -

(3 NEXT)

(ON 1) ME

- 18 -

(LOBOS TURNS TO THE
SECOND GUARD WITH:)

LOBOS: (cont) Withdraw our
men from this building. See
that all exits are guarded, and
have the rest search the area
for the one you allowed to escape!

(THE GUARD, NODDING
AT EVERY WORD
PRACTICALLY MOVES
OFF AT SPEED, INTO
THE BUILDING)

(TO FIRST GUARD) You remain
here...

(THE GUARD NODS,
TAKES UP A GUARDING
POSITION, AND, WITH
A WAVE OF HIS HAND
LOBOS MOVES OFF OUT
OF FRAME, INDICATING
THAT THE MOROK
COMMANDER SHOULD
FOLLOW HIM.

Pan LOBOS & COMMANDER
L. Take in IAN in
b/gnd then let LOBOS
& COMMANDER go L

WE PAN TO TAKE THE
MOROK COMMANDER AND
LOBOS OFF, AND, IN
DOING SO SHOW THAT
IAN IS, IN FACT,
HIDING BEHIND THE
TELEPHONE BOX.
PRESSED HARD AGAINST
IT HE WATCHES THEM
AWAY./

MUSIC 35

29 3 A 35
SINGLE GUA RD

WE SEE THE GUARD,
PREPARING FOR HIS
SPELL OF DUTY. THE
RAY GUN IS IN ITS
HOLSTER, HE EASES
IT FOR A QUICK DRAW./

30 1 B 24
SINGLE IAN

WE RESUME ON IAN,
THINKING OUT HIS
BEST PLAN OF ATTACK.
HE LOOKS DOWN AT
THE GROUND, HAS A
THOUGHT AND CROUCHES
TO SIFT THE DUST FOR
LARGER STONES.

(3 NEXT)

- 18 -

ME
(ON 1)

- 19 -

COLLECTING SEVERAL
HE MOVES AWAY FROM
THE TELEPHONE BOX,
BUT KEEPS IT BETWEEN
HIM AND THE GUARD
TO REMAIN UNSEEN.

HAVING BACKED AWAY
TO GIVE HIMSELF
ELBOW ROOM, IAN
STARTS TO THROW
THE STONES, HIGH
IN THE AIR, OVER
THE TELEPHONE BOX. /

31 3 A 35
SINGLE GUARD

WE RESUME ON THE
GUARD, SUDDENLY HE
IS AWARE OF STONES
FALLING. HE LOOKS
UP, THINKING THAT
SOMEBODY IS ON THE
ROOF.

Pan GUARD L

SEEING NOTHING, AND
WITH THE STONES
STILL FALLING, HE
WALKS OUT FROM THE
WALL, TURNS, AND
LOOKS UP)

GUARD: Who's up there?

(IAN MOVES IN BEHIND
HIM, REACHES CARE-
FULLY FOR THE EASED
RAY GUN, PULLS IT
FROM HOLSTER, STEPS
BACK AND:)

IAN in L

IAN: I shouldn't worry about it.

(THE GUARD SPINS
ROUND, REACHING FOR
HIS EMPTY HOLSTER
AND HIS EYES REACT
IN FEAR AS HE SEES
THAT IAN HAS THE GUN
POINTING AT HIM)

GUARD: No...No, don't kill me...

(1 NEXT)

- 19 -

(ON 3)

- 20 -

IAN: That rather depends on you, doesn't it? I have some questions that need... /

32 1 D 24
M2-S IAN/GUARD

GUARD: If I can answer, I will. I promise!

IAN: One of my friends has been captured, the old man...

(THE GUARD IMMEDIATELY LOOKS FEARFUL AND IAN SEES THIS)

What's happened to him?

GUARD: I don't know. I don't know!

(THE GUARD, BACKING UP TO STAND AGAINST THE TELEPHONE BOX, OBVIOUSLY DOES) /

33 3 B 9
CU IAN

IAN: He's not...dead?

GUARD: No...No...!

IAN: Then where is he?

(IAN BRINGS UP THE RAY GUN, THREATENING) /

34 1 D 9
CU GUARD

GUARD: He's been taken to the preparation room - it was nothing to do with me, I'm a simple soldier... /

35 3 B 9
CU IAN

IAN: What happens there? (PAUSE) I said, what happens... /

36 1 D 9
CU GUARD

GUARD: He'll be got ready for the museum... You can't help him - once the process starts...

(3 NEXT)

- 20 -

(ON 1) ME

- 21 -

IAN: What kind of process?

GUARD: It's - it's like
embalming... /

37 3 B 24
2-S IAN/GUARD

IAN: How long does it take?

GUARD: Several hours but...

IAN: Take me there!

GUARD: You'll be killed - we'll
both be killed...

Let them go I
f/gnd

(IAN BRINGS UP THE
RAY GUN, HIS FACE
HARDENING, AND THE
GUARD, GULPING,
NODS AND LEADS IAN
OFF SET)

38 5 A 24
2-S COMMANDER/
LOBOS entering

BOOM DI

14. INT. LOBOS OFFICE. DAY.

(LOBOS STRIDES INTO
HIS OFFICE, MOVES
BEHIND HIS DESK,
PICKS UP A SHEET
OF PAPER THAT IS
LYING THERE; READS
IT)

39 6 A 16
SINGLE LOBOS

LOBOS: A directive from Morok.
They think we made a mistake in
allowing the Xeron Youth to live.
They are now almost men - and
dangerous. (cont...)

(LOBOS SUDDENLY
SCREWS UP THE PAPER,
THROWS IT TO ONE
SIDE)

(5 NEXT)

- 21 -

LOBOS: (Cont) Those aliens - they
made fools of us.

(LOBOS REACHES
ACROSS, FLICKS
A CONTROL ON
HIS INSTRUMENT
PANEL)

LOBOS: Building six-two, the
ventilation is standard?

VOICE: Yes, sir.

LOBOS: Good. The guards shouldn't
take long to withdraw. (THEN) In
one hour's time the air is to be
replaced with zaphra gas. Is that
clear?

VOICE: Perfectly.

LOBOS: Then see that my order
is carried out.

(LOBOS FLICKS
BACK THE SWITCH,
STANDS AND PACES,
IS ON EDGE)

40 5 A 24
2-S COMMANDER/LOBOS

COMMANDER: Zaphra gas?

41 6 A 9
CU LOBOS

LOBOS: Are you not familiar with
it? It is very effective. / If
the two women do not leave the
building and surrender to the
guards, the gas will eventually
paralyse them!

42 2 C 24
SINGLE BARBARA

/BOOM B2/

15. INT. MUSEUM STORE ROOM. DAY.

(BARBARA IS AGAIN
TRYING THE DOOR,
IT IS STILL FIRMLY
AND SECURELY LOCKED.
SHE LEANS AGAINST
IT, DEJECTED AND
BEATEN, AND WE:

MUSIC 36

FADE DOWN & FADE UP

43 2 C 24
SINGLE BARBARA

WE RESUME IN THE
SAME SET. LATER.

MUSIC 37

BARBARA IS SITTING
ON THE FLOOR LEANING
AGAINST A PACKING
CASE OR SIMILAR, HER
EYES CLOSED.

WE CAN SEE THAT SHE
HAS MADE SOME EFFORT
TO ESCAPE. ODD PIECES
OF TIMBER, ETC., ARE
STREWN BY THE DOOR
HAVING BEEN USED TRYING
TO SMASH OR PRY THE
DOOR OPEN IF THE
SCRATCHES ARE ANYTHING
TO GO BY.

WE CLOSE IN ON BARBARA,
AND, AS THOUGH SHE IS
SUDDENLY AWARE OF A
NOISE HER EYES CPENS
SUDDENLY./

44 4 D 16
ON DOOR OPENING

THE DOOR HANDLE IS
BEING TURNED QUIETLY,
THE MUSIC STINGS./

45 2 C 24
SINGLE BARBARA

Hold BARBARA on
move and push in.
She picks up timber
then pan R to feet
entering door.
Hold feet to camera
and then let them go

WE RESUME ON BARBARA
AS SHE GETS TO HER
FEET, STRAINING TO
LISTEN.

WE SEE THE DOOR OPEN,
AND, WITHOUT SEEING
WHO IT IS, WATCH AS
IT SWINGS INWARD.

MUSIC 38

BARBARA, SCARCELY
DARING TO BREATHE,
PICKS UP A PIECE
OF TIMBER AS A
WEAPON, AND SLIPS
SILENTLY BEHIND
ONE OF THE PACKING
CASES, OUT OF SIGHT.

WE ANGLE ON THE
FLOOR, NEAR THE DOOR,
AND SEE A PAIR OF
FEET MOVE STEALTHILY
IN. WE CANNOT SEE
WHO THE INTRUDER IS.

WE TRACK WITH THE
FEET AS THEY MOVE
FORWARD, PAUSE AS
THE INTRUDER LOOKS
AROUND, THEN MOVES
ON OUT OF FRAME.

As feet go L Pan up
to BARBARA

WE PAN UP FROM THE
FLOOR TO A PACKING
CASE AS BARBARA
COMES ROUND BEHIND
IT, NOW TO THE REAR
OF THE INTRUDER YET
UNSEEN.

BARBARA LIFTS THE
TIMBER AS THOUGH TO
STRIKE, WHEN WE HEAR:)

DAKO: (THE UNSEEN INTRUDER)
Barbara? Are you in here?

(BARBARA STOPS SHORT
IN SURPRISE)

BARBARA: Who are you? How do
you know my name?

(WE HOLD ON BARBARA,
STILL NOT SEEING
DAKO, AND CUT TO:)

46 1 B 16
ON DOOR

/BOOM AI/

16. EXT. BUILDING. DAY.

ME

(ON 1)

- 25 -

(THE GUARD, AND IAN,
HAVE GONE. THE
SET IS DESERTED.

WE ANGLE ONTO THE
DOOR AS IT OPENS
AND TOR PEERS OUT.
HE SEES THAT ALL
IS CLEAR, AND SIGNALS
WITH HIS HAND FOR
THOSE BEHIND HIM TO
FOLLOW)

TOR, VICKI & SITA
come out thro' door
3-S TOR/VICKI/SITA

TOR: There's no guard here -
hurry.

(TOR MOVES OUT,
FOLLOWED BY VICKI,
THEN SITA. TOR IS
ABOUT TO MOVE OFF
BUT VICKI GRABS HIS
ARM)

VICKI: Can't we wait for
Barbara?

TOR: It's too dangerous. Dako
will find her and bring her to
the hideout.

SITA: Quickly!

Let them go L

(AT SITA'S URGING,
THE THREE OF THEM
MOVE OFF, AND OUT
OF SIGHT)

47 2 B 24
SINGLE BARBARA

/BOOM B2/

(On to page 26)

(3 NEXT)

- 25 -

(ON 2)

-26-

17. INT. MUSEUM STORE ROOM. DAY.

Pull back to 2-S
BARBARA/DAKO

(BARBARA IS FACING
DAKO, SHE IS TILL
NOT SURE OF HIM,
AND HOLDS THE TIMBER
IN A DEFENSIVE
POSITION)

DAKO: Tor and Sita have taken
Vicki to our headquarters. You
must believe me, we are your
friends.....

BARBARA: Why should you be?

DAKO: We are Xeron's - this
is our plante.

BARBARA: And the others? The
one's in uniform?

(BARBARA IS LOSING
HER SUSPICION'S,
AND LOWERING HER
TIMBER)

As DAKO moves
from camera
tighten shot

DAKO: Morok's! They changed
our planet into a museum - a
record of their wars, but soon
we shall rise against them,
drive them from Xeros.

BARBARA: Moroks? Where did they
come from.

DAKO: Their planet is three
light years away. (THINKING BACK)
(cont...)

(3 NEXT)

-26-

DAKO: (cont) They invaded us without warning. Zeros was a place of peace. Scientific knowledge and the wisdom of our elders made us free from want.

BARBARA: Didn't you fight back.

DAKO: Their weapons were far superior to ours. We had planned for peace, and they for war.

(THEY LAPSE INTO
SILENCE, THEN:)

Now I want you to come with me.

(BARBARA NOW ACCEPTS
DAKO AS A FRIEND)

BARBARA: Can we get out of here?

DAKO: There are many guards, but I will find a way. Come....

MUSIC 39/

Hold DAKO R to door

Lose BARBARA

(OVER THE LAST SENTENCES THEY HAVE BEEN UNAWARE THAT THE ZAPHRA GAS HAS BEGUN TO CURL ROUND THE EDGES OF THE SLIGHTLY OPEN DOOR AND CURL INTO THE ROOM.

NOW, AS THEY SEE THIS:)

BARBARA: Look!

DAKO: They must have set the museum on fire....

(BARBARA OPENS & CLOSSES THE DOOR)

BARBARA: No that's not smoke - its gas.....Put something over your mouth.

(THEY GO THRO' THE DOOR AND VANISH INTO THE SWIRLING GAS.)

BOOM C2/

48

3

C

35

3-S

TOR/VICKI/SITA

18. INT TOR'S ROOM. DAY

TOR, SITA & VICKI.
THEY ARE SEATED
ROUND IN VARIOUS
POSITIONS EATING
AND DRINKING A
HASTILY PREPARED
MEAL.

TOR AND SITA HAVE
BEEN TELLING VICKI
OF WHAT HAS HAPPENED
TO THEIR PLANET, WE
JOIN THEM AS:)

VICKI: Then what happened? After
the Morok's had conquered this
planet?

TOR: They destroyed everything,
even our people. Only the
children were spared, to work.

49 1 E 9
 CU TOR

VICKI: How horrible! /

50 3 C 35
 3-S TOR/VICKI/SITA

TOR: We are a slave race - as
we grow older we are takent to
other planets. Sita and myself
and Dako were due to be sent
that is why we hide here and
plan.... /

51 1 E 9
 CU TOR

SITA: But although we've sworn
to drive the Moroks from Xeros it
will not be easy. The life
they impose on us makes organ-
isation difficult.

51 1 E 9
 CU TOR

VICKI: There doesn't seem to
be many Moroks - you must out-
number them. /

52 3 C 35
 3-S TOR/VICKI/
 SITA

TOR: It is unpleasant to admit,
but our opposition is weak, and
unarmed. A very small army can
easily keep control. /

VICKI: But you're planning a
revolution.....

Let SITA go L

Tighten shot on
TOR & VICKI

(VIVKI HAS TRIED
TO ENCOURAGE.
AS THEY HAVE TOLD
VICKI THE SITU-
ATION THEY HAVE
BECOME DOWN-HEARTED
AT THE HOPELESSNESS
OF IT.

SITA GETS UP, SLAMS
HIS MUG DOWN AND
TURNS AWAY.

TOR LOOKS AT HIM
THEN BACK AT VICKI.
HE SMILES AT HER)

TOR: Why did you and your friends
come to Xeros?

VICKI: Oh - it was an accident...

TOR: Of course. No-one would
come to Xeros..... from choice.
The Moroks reputation is
universal.

(THE CONVERSATION
LAPSES SLIGHTLY
AGAIN, THEN SITA,
DEPRESSED TURNS BACK
WITH:)

Craned down as
SITA comes in
L b/gnd to between
them

SITA: It is late - Dako, and
your friend, Barbara have been
captured....

TOR: They would need time
to dodge the guards....

SITA: (INTERRUPTING) As long
as this? We would be fooling
ourselves to believe other-
wise..... /

53 2 X 9

CU VICKI

VICKI: (LOOKING AT THEM) Well,
you can't just accept it - we've
got to help them!

(TOR AND SITA
REMAIN SILENT)

VICKI: (cont) Sitting here and
planning, and dreaming, of a
revolution, isn't going to win
your planet back. /

54 3 C 24
3-S TOR/SITA/VICKI

SITA: We do all we can.

VICKI: By making a nuisance
of yourselves - that's all it
is.

TOR: What can we do without
weapons?

VICKI: Nothing. We must get
some.

SITA: (LAUGHING) Now who's
dreaming?

VICKI: The Moroks are armed...

SITA: So we can take them from
the Moroks? /

55 2 X 9
CU VICKI

VICKI: Why not? That is
revolution.

56 1 E 24
2-S SITA/TOR

TOR: Vicki, we have tried. We
have occasionally overpowered
a guard and taken his ray-gun,
but what can one gun do against
even a small army?

SITA: And when that happens
they take hostages, until the gun
is returned. /

57 2 X 9
CU VICKI

VICKI: Where are the guns kept?

TOR: At the armoury.

VICKI: If you had guns, lots of them - would you be able to organise your friends, distribute the guns, really wage a war. /

58 1 E 16
2-S SITA/TOR

TOR: Of course!!! (SMILING
WRYLY) That is where we are strong - in our planning.

SITA: But the armoury is out of our reach.

59 3 C 24
3-S SITA/TOR/
VICKI

VICKI: Don't you know where it
it?

TOR: We know - but it's key is something that we could never attain.

VICKI: I don't understand?

TOR: The armanents are kept behind locked doors, an im-
pregnable safe.

VICKI: What kind of lock does
it have? /

60 1 E 9
CU TOR

TOR: An electronic brain, programmed to ask questions. The answers given, opens the door, but they only open to the truth.... /

61 2 X 9
CU VICKI

VIVKI: A sort of lie-detector? I'd like to see it, perhaps I could... well, I'd just like to see it.... /

62 3 C 24
3-S SITA/TOR/
VICKI

(TOR AND SITA
EXCHANGE LOOKS)

TOR: We can take you.

ELS

(ON 3)

-33-

SITA: But why are you so interested in us? Why do you want this revolution so much, Vicki?/

63 2 X 9
CU VICKI

VICKI: I've just as many reasons as you, perhaps more, to want to see the future changed. Perhaps I'll explain later - but I think we should go now.... /

64 3 C 35
3-S SITA/TOR/VICKI
Pull back.
Pan VICKI R then L
to SITA & TOR
Pan them up steps
then let them go L

(SITA AND TOR
AGAIN EXCHANGE
GLANCES THEN NOD.
THEY TURN, AND, AS
THEY ALL GO OUT OF
THE ROOM, WE:)

65 1 F 35
GUARD entering R

/BOOM A2

IAN in R
2-S GUARD/IAN

19. EXT. BUILDING. DAY.

(ALTHOUGH THIS IS
INT THE EXTERIOR
BUILDING SET, WE
SHOOT IT TIGHT
AGAINST THE WALL
OF THE MUSEUM SO,
IN FACT, THE LOC-
ATION COULD BE
ANYWHERE.

AS WE WATCH THE
CAPTURED GUARD,
AND IAN, WITH THE
RAY GUN MOVE INTO
SHOT. THE GUARD
STOPS, AND IAN
MOVES UP TO HIM)

IAN: What's wrong?

GUARD: This is the building.....

IAN: Take me in then.

GUARD: It would be better to wait....

(2 NEXT)

-33-

(IAN, THINKING
THIS IS A TRICK
RAISES THE RAY
GUN, AND THE GUARD
TALKS QUICKLY TO
EXPLAIN)

GUARD: (cont) it is a
busy time of day, later there
will not be so many guards on
duty, you will stand a better
chance!

(IAN THINKS OVER
THIS, THEN, HEARING
A PERSON APPROACHING,
THE FOOTSTEPS
CRUNCHING. HE BRINGS
UP HIS GUN INTO THE
MAN'S FACE)

IAN: There's someone
coming. Find out if they've caught
the others I'll be covering you
from here.....

(IAN LOOKS AROUND
POINTS OFF TO BEHIND
CAMERA THEN MOVES
OUT OF FRAME IN
THAT DIRECTION.

COMMANDER in R

THE GUARD TURNS,
AND THE MOROK
COMMANDER GOMES
INTO VIEW. HALTING
SHARPLY WHEN HE SEES
THE GUARD)

COMMANDER: What are you doing here,
soldier? Why have you left your
post?

GUARD: Lobos sent an order. O
I am to report to him.

(THE GUARD LICKS
HIS LIPS NERVOUSLY)

COMMANDER: You didn't leave
your post unguarded?

SUARD: The replacement hadn't arrived when I left but....

COMMANDER: Fool!....

GUARD: It was the Governor's order, sir. He said immediately.

COMMANDER: Then why are you waiting here? Alright, I'll check on the replacement. Now - move!

(THE GUARD HALF
TURNS BACK TO THE
COMMANDER)

GUARD: Sir.

COMMANDER: What is it now, soldier?

GUARD: Have the aliens been re-captured?

COMMANDER: Not yet, but the Zaphra gas will soon drive them from their hiding places.

(THE MOROK COMMANDER
TURNS, MOVES FROM
THE SCENE.

Let COMMANDER
go L f/gnd

THE GUARD SHAPES
TO MOVE OFF AS THE
QUESTION IS ANSWERED,
BUT HALTS, TURNS TO
FACE CAMERA, WAITS
NERVOUSLY.

WE SEE IAN MOVE
BACK INTO FRAME,
LOOKING OFF TO THE
DIRECTION THAT THE
COMMANDER TOOK)

IAN: You did very well.

IAN: (cont) We'll do as you say,
wait awhile. Over there.

Let them go L

(IAN INDICATES
WITH HIS GUN THE
DIRECTION HE CAME
FROM, AND, AS THE
GUARD NODS, AND
PREPARES TO MOVE
OFF WE:)

66 2 D 35
SINGLE GUARD

/BOOM B3

20. INT. ARMOURY. DAY.

(WE FEATURE A
LARGE, SAFE CUM
STRONGROOM DOOR.
IT IS IN A SMALL
ALCOVE. BESIDE
THE DOOR STANDS
SEVERAL CABINETS
OF EQUIPMENT
OF THE ELECTRONIC
BRAIN VARIETY,
WITH THE REVOLVING
SPOOLS. THERE IS A
SPEAKER OVER THE
SAFE DOOR, AND A
DOUBLE LINE OF
INWARD POINTING
LIGHTS LEADING
UP TO THE DOOR,
SO THAT WHEN YOU
APPROACH, THE BEAMS
ARE BROKEN.

A MOROK GUARD STANDS,
BORES, A FEW FEET
FROM THE SAFE DOOR
AND OUTSIDE THE BEAMS.
HE HEARS A SUDDEN
NOISE FROM HIS LEFT,
TURNS, INTERESTED.

AS HE DOES SO TOR
AND SITA HURL THEM-
SELVES IN FROM HIS
RIGHT, AND, QUICKLY
OVERPOWERING HIM,
KNOWCK HIM UNCONSCIOUS.

TOR & SITA in L

Pan down and R holding
GUARD as he falls.
TOR Kneels in shot

(5 NEXT)

VICKI's feet in R

(VICKI MOVES IN
FROM THE LEFT
TO JOIN THEM AS
THEY STAND TO
THEIR FEET.)

Pan up with TOR
to 3-S SITA/VICKI/
TOR

TOR: Well, this is the armoury.

VICKI: Well these will be the light
beams

(VICKI LOOKS AT
IT, AT THE
BEAMS, THEN
MOVES TO THE
EQUIPMENT)

Push in as they
move round control
desk to make 3-S
TOR/SITA/VICKI

SITA: Can you do anything? Do
you know how they work?

VICKI: It must work to a standard
pattern.

(THIS MORE TO
HERSELF THAN
TO SITA)

VICKI: Break the light beam.

TOR: The questions will start!

VICKI: Yes, I know.

(TOR LOOKS AT
SITA NODS.
SITA MOVES
ACROSS WALKS
INTO THE INWARD
POINTING LIGHTS.

AS SITA HAS DONE
THIS, VICKI AND
TOR HAVE MOVED
TO THE EQUIPMENT.
ONE OF THE SPOOLS
STARTS TURNING.

OVER THE SPEAKER
COMES A STATIC,
MECHANICAL VOICE)

(ON 2)

VOICE: Do you understand that
all questions are to be fully
answered?

SITA: Yes!

VOICE: What is your rank...

SITA: I have no rank....

(THE MACHINES GIVE
OFF A DULL NOISE,
THERE ARE CLICKS,
THEN SILENCE)

TOR: You see, Vicki, not only
does the reply have to be true,
it has to be the correct answer
as well.

VICKI: Yes. (THEN) Sita,
break the light beam again -
don't answer, just let the
questions run right through.

(SITA NODS, MOVES
BACK THROUGH THE
JOINING BEAM. OVER
THE SPEAKER COMES
THE MECHANICAL VOICE)

VOICE: Do you understand that all questi-
all answers are to be fully
answered? (COUPLE OF BEATS)
What is your rank? (COUPLE OF
BEATS) What is your name?
(COUPLE OF BEATS) Do you have
the Governor's permission to
approach? (COUPLE OF BEATS)
Have you a requisition signed
by the Governor (COUPLE OF BEATS)
What is its reference number?

TOR: The withdrawal requisition
numbers are fed in from head-
quarters. It has to tally with
the number given. There's no
chance, Vicki.

VICKI: Isn't there? I don't think
we should give up as easily as that!

(THE QUESTIONS DRONE
ON UNDER THE ABOVE
DIALOGUE)

VOICE: Which unit are you
attached to? (COUPLE OF BEATS)
For what purpose are the arms
needed. (COUPLE OF BEATS) Has
the guard on duty examined your
identification papers? (COUPLE
OF BEATS) What is the current
password?

(THERE IS A CLICKING
AND THE QUESTIONS
STOP. TOR AND SI
LOOK AT VICKI - SHE
HAS BEEN LISTENING
TO THE QUESTIONS,
AND EXAMINING THE
EQUIPMENT)

VICKI: This is where the questions
are programmed. (SHE EXAMINES
THE CABINET) Help me try and get
the front off.

(AS TOR MOVES INTO
HELP VICKI)

67 5 B 24
SINGLE LOBOS

BOOM D1

Pan him 21. INT. LOBOS OFFICE. DAY.
R to
DAKO pushing
in to MCS

(LOBOS IS ALONE
IN HIS OFFICE,
PACING UP AND
DOWN. HE CAN
STAND THE WAITING
NO LONGER AND
MOVES ROUND TO
HIS DESK AND
FLICKS OVER A
SWITCH ON THE
SMALL CONTROL
PANEL ON HIS DESK)

LOBOS: Are the aliens still in the building?

VOICE: (OVER) Yes, sir - we have seen no movement.

LOBOS: Very well. Keep the men alerted! They'll soon be coming out.

(LOBOS SOON REPLACES THE SWITCH. MOVES AWAY FROM DESK, LOOKS AT HIS WATCH)

68 4 E 35
BARBARA & DAKO
entering R

FISHING ROD
MUSIC 40

22. INT. MUSEUM CORRIDOR. DAY.

(WE HOLD THE MUSEUM CORRIDOR FULL OF THE SWIRLING GASS, THEN, PANNING, WE SEE BARBARA AND DAKO STAGGER INTO SHOT, MOVING ALONG THE CORRIDOR TOWARDS THE DOOR.

BARBARA AND DAKO STILL COVER THEIR FACES, THEY MOVE WITH DIFFICULTY)

BARBARA: We're nearly there, Dako.

(DAKO, NOT KNOWING WHAT HE IS DOING STAGGERS AWAY, HE CANNOT SEE, HIS EYES ARE STREAMING WITH WATER.

HE CRASHES INTO
THE WALL AND FALLS
TO THE FLOOR IN A
HEAP.

Pan BARBARA L

BARBARA, NOT SO
BADLY AFFECTED,
BUT HAMPERED NONE-
THE-LESS, TURNS TO
LOOK AT THE NOT TOO
DISTANT DOOR. SHE
IS NOT SURE WHETHER
TO CONTINUE ON, BUT,
DECIDING, SHE MOVES
BACK TO THE NOW UN-
CONSCIOUS DAKO.

Pan BARBARA R

BARBARA BENDS DOWN,
TRIES UNSUCCESSFULLY
TO LIFT HIM, THEN
TO DRAG HIM. SHE IS
GETTING WEAKER HER-
SELF, AND FINALLY
SHE FALLS WITH HER
OWN EFFORTS.

Push in to BARBARA

BARBARA LIES ON
THE FLOOR, UNMOVING
WE CLOSE IN ON HER,
HOLD, AND THEN:)

69 3 D 24
3-S TOR/
VICKI/SITA

/BOOM B3/

23. INT. ARMOURY. DAY.

(VICKI AND TOR
STAND EACH SIDE
OF THE CABINET,
NOW BARE OF ITS
METAL FRONT.

VICKI IS ADJUST-
ING CONTROLS)

TOR: Have you done it?

VICKI: I'm not sure - I think
so.

TOR: The door hasn't opened.

VICKI: We'll still have to answer the questions.

TOR: Then you've failed - the lock reacts only to the truth.

Pan VICKI L to single shot

VICKI: And it still does Tor, you'll see.

(VICKI MOVES OUT FROM THE CABINET, THOUGHTFULLY GIVING IT ONE LAST LOOK AND STARTS TO MOVE TOWARDS THE SAFE DOOR.

AS WE PULL OUT WE SEE SITA HOLDING THE FRONT OF THE CABINET. TOR MOVES TO WATCH VICKI, AND SITA, LEANING THE SECTION HE IS HOLDING AGAINST THE WALL MOVES ACROSS TO JOIN TOR.

VICKI PLUCKS UP HER NERVE, WALKS INTO THE CORRIDOR OF LIGHT BEAMS./ AS SHE BREAKS THE BEAM, THE SPOOLS REVOLVE, AND WE HEAR)

70 2 E 24(ON TURN)
SINGLE VICKI L
SPOOLS R

VOICE: What is your name?

VICKI: Vicki.

(THERE IS A LONGISH PAUSE AS THE NEXT QUESTION HAS BEEN DELETED BY VICKI./ WE CUT AROUND TO SEE THEIR ANXIOUS FACES, THEN)

71 3 D 9
C2-S TOR/SITA

VOICE: (OVER) For what purpose
are the guns needed?

72 2 E 24
SINGLE VICKI

VICKI: Revolution.

(THERE IS A PAUSE
THEN WE HEAR A RUMBLE.
THE DOOR STARTS TO
OPEN OF ITS OWN ACCORD
SLOWLY.

TOR AND SITA EXCHANGE
LOOKS. SITA MOVES
TO AND GOES INTO THE
SAFE, THROUGH THE
DOOR. TOR FOLLOWS
HIM, PAUSING TO GRIP
VICKI'S HANDS TIGHT)

VICKI: I just left the questions
I could answer in: then told the
truth!

(TOR SMILES AND
MOVES TOWARDS THE
SAFE AS SITA COMES
OUT HOLDING SEVERAL
WEAPONS)

SITA: There's everything we want,
Tor - and more. We can arm
everybody!

TOR: Good - get as many as you
can carry and give them to Shan
for distribution. I'll give
nine to the Tolnan colony, and
bring them back for more....

73 3 D 9
CU VICKI

(DURING THE LAST
SPEECH WE CUT TO
VICKI, HEAR TOR'S
SPEECH LOW IN THE
BACKGROUND. WE
HOLD VICKI IN CLOSE
UP AS:)

VICKI: (TO HERSELF) I wonder
if this will keep us out of the
cases?

(WE HOLD ON VIVKI
MOMENTARILY AND
THEN:)

74 5 A 24
SINGLE LOBOS

/BOOM D1/

24. INT. LOBOS OFFICE. DAY.

GUARD & IAN
enter door
3-S IAN/LOBOS/GUARD

(WE COME UP ON
LOBOS SITTING AT
HIS DESK WORKING
AT SOME PAPERS.

THERE IS A KNOCK
AT THE DOOR, HE
LOOKS UP)

LOBOS: Come in.

(THE DOOR OPENS
AND THE GUARD
COMES IN FOLLOWED
BY IAN, THE GUARD
STANDS TO ONE SIDE,
CLOSES THE DOOR.
IAN HAS THE RAY
GUN OUT OF SIGHT.

AS SOON AS LOBOS
SEES IAN HE STANDS
SMILING HAPPILY.
HE WALKS ROUND THE
DESK)/

75 6 A 35
3-S IAN/GUARD/LOBOS

Well! At last!

(LOBOS STRIKES IAN
ACROSS THE FACE)

You aliens have caused me enough
trouble. (cont...)

(HE TURNS TO GO
BACK TO HIS DESK)

LOBOS: (cont) I shall see that
you pay for it.

(LOBOS TURNS TO
LOOK BACK TO IAN
AND HIS SMILE
LEAVES HIS FACE
INSTANTLY, HE
LOOKS HORRIFIED.

WE SEE A VERY
DETERMINED IAN
STANDING THERE
LEVELLING A RAY
GUN AT THE GOVERNOR.

THE GUARD, WHO HAS
SEEN ALL THIS COMING,
HAS REACTED WITH LIP
BITING, HORROR, EYES
TO HEAVEN, ETC.)

You'll be a fool if you kill me
- it will achieve nothing.

IAN: Possibly - but it might
be enjoyable.

(IAN MOVES FORWARD
THREATENINGLY AND
LOBOS SITS DOWN
SUDDENLY IN HIS
DESK CHAIR)

LOBOS: What do you want?

76 5 A 24
2-S IAN/LOBOS

IAN: Take me to the doctor,
the old man you captured.

LOBOS: And if I refuse?

IAN: Oh, I don't think you'll
be as silly as that.

(IAN RAISES THE
RAY GUN AGAIN.

LOBOS IS STALLING,
FEELING THAT IF HE
TAKES IAN TO THE
DOCTOR HE WILL PAY
FOR IT ANYWAY)

LOBOS: You'll kill me anyway.

77 6 B 9
CU LOBOS

IAN: You're wasting time! /

LOBOS: An I? It's too late
for you to help him - he's
already passed into the second
stage of preparation.

IAN: What does that mean?

LOBOS: He is beyond your help.

78 5 C 35
3-S IAN/LOBOS/GUARD

IAN: Come on - move. Take me
to him!

(LOBOS PAUSES THEN
GETS UP SLOWLY)

Hurry up!

Pan them R
Pulling back to pos
D

LOBOS: Hurrying won't help
your friend, the Doctor.

(LOBOS MOVES TO
A DOOR, STANDS
BY IT. IT LEADS
OFF FROM HIS OFFICE)

IAN: Is he in there?

LOBOS: Yes.

(ON 5)

- 46 -

IAN: Open it.

(IAN TURNS, SIGNALS THE
WAITING GUARD TO MOVE
AND OPEN THE DOOR.)

IAN STEPS FORWARD AND
LOOKS THROUGH THE DOOR)

80 1 G 9
CU IAN

STAND MIKE

MUSIC 41

SUPER SLIDE 3 / IAN: Doctor!
Next episode: THE FINAL PHASE

SUPER ROLLER / Dr. Who.....William HARTNELL

ends: Designer
SPENCER CHAPMAN

SUPER SLIDE 4 / Producer
VERITY LAMBERT

SUPER SLIDE 5 / Directed by
MERVYN PINFIELD

BBC-tv

FADE VISION

FADE SOUND

finis